

## FOREWORD

It is an unfortunate state of affairs that Australia, at present, possesses only a handful of internationally active chess problemists. Having said this, however, it is equally true that amongst our Australian problemists, we are blessed with a healthy diversity: each of us has his own strengths and passions, so that almost the whole gamut of the problem art is represented 'Down Under'.

So ... where does Arthur Willmott fit into the scheme of things, and what has been his contribution thus far? For a number of years now, Arthur has been, and continues to be, the driving force behind Australian chess problem journalism. Throughout the second half of the 1980s, he edited the Problem Corner section of **Chess in Australia**; but when its publisher inexplicably terminated his column in 1992, Arthur decided to establish his own specialist chess problem periodical (which he prints and distributes himself, from home) – the **Australian Chess Problem Magazine**. Being a bi-monthly publication, **Australian Chess Problem Magazine** has now reached its maturity with issue No.21 ... and it is still going strong, as Australia's longest-running problem journal! Laudably, Arthur also has to his credit the authorship and publication of a number of historical booklets, all of them dealing with some aspect of Australian chess during the nineteenth century. Yet he still manages to find the time to exercise his quite considerable solving skills in several chess problem magazines throughout the world: for example, Arthur always features prominently in the solving ladders of **The Problemist** and **Problem Observer**. And he has demonstrated his beneficent versatility by judging an informal tourney in the (sadly defunct) Canadian periodical **Apprenti Sorcier**.

As a problemist, having spent many years under the tutelage of his late friend Laimons Mangalis, Arthur Willmott might be compared stylistically to the great Sam Loyd: he is prolific (indeed, more so than any other living Australian); but most of all, his problems exhibit simple elegance and wit over labyrinthine profundity. (Naturally, there are exceptions. The 'dark doing' No.22, for instance, is an intensive and complex rendering of the 'king shield' idea common among series-movers.) Like most problemists early on in their careers, Arthur produced predominantly traditional, well-keyed two-movers – such as No.9 and the exquisite mutate No.24. Then his predilections changed somewhat, to the extent that exactly 75% of his *œuvre*, as presented to you within this book, consists of series-movers and help(stale)mates. In fact, Arthur composes more of these problem-types than all other Australian problemists. In the series-mover milieux, he instigated (in **Chess in Australia** during the mid-'80s) a theme tourney for series-self(stale)mate minimals; Nos.19 and 20 are typical. Later on, Arthur developed a deep interest in double-series-movers – he is now probably the world expert in this arcane domain – and by January 1995, had pioneered the phenomenally difficult *triple-series-mover* genre in **Australian Chess Problem Magazine**. (Multiple-series-movers are notoriously hard both to solve and to compose: a problemist counts himself very lucky to find a sound setting!) You will also discover that Arthur possesses a marked fondness for composing tricky lightweight help-play problems, with or without additional Fairy pieces and/or conditions.

Arthur Willmott's problemistic output grows steadily, unabated: long may it continue to do so. I am certain that any reader who is prepared to study carefully the two-hundred problems herein shall be rewarded with much pleasure. Enjoy yourselves!

Ian Shanahan, Sydney, Australia  
November 15, 1995.

## PREFACE

Now in my early 70s, and having reached the 200 mark with my chess problems, I thought it would be timely to issue this comprehensive anthology of my work – already published positions as well as those which are hitherto unpublished. The published problems appear in chronological order, so that one can gain an overview of my evolving tastes. Moreover, I decided to segregate the diagrams from their solutions. This will encourage readers to *solve the problems for themselves*; furthermore, it will prove most useful to set up each position on a chessboard in order to play through its solution, thereby ensuring (hopefully) that no constructional or thematic nicety shall be overlooked.

I have to admit that some of my unpublished problems – despite exhaustive testing on my part – may yet turn out to be unsound: this applies particularly to those problems which are still not computer-testable, such as the double- and triple-series-movers. I would greatly appreciate it if readers could report any unsoundnesses they find to me at:

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